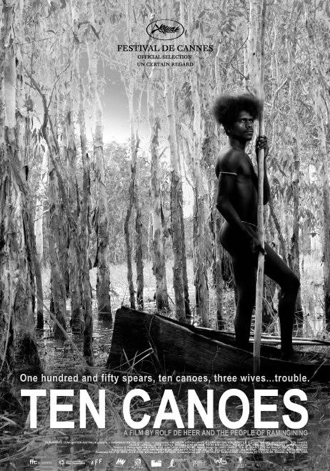
**Cineliteracy**

**Karen Yager**

­­









**Cineliteracy**

***Definition:*** *The understanding and appreciation of film or 'moving image texts'.*

**Basic Requirements Scope and Sequence (Adjust according to students)**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Aspect** | **Stage 4 – Yr 7** | **Stage 4 – Yr 8** | **Stage 5 – Yr 9** | **Stage 5 – Yr 10** |
| **Skills** | **Responding to Films:**  **Metalanguage**  Framing  Lighting  Angles  Mise-en-scene  Diegesis  Editing  Montage  Symbolism  **Textual Analysis**  Evaluation: Reviews, blogs, etc  Character, theme and scene analysis  **Transformation/**  **Appropriation**  Storyboards  Film scripts/extracts  Narratives  Journal entries  Short films/slowmotion/  slowmation | **Responding to Films:**  **Metalanguage**  As per yr 7  Allegory  Intertextuality  **Textual Analysis**  As per yr 7  Discussion response: Comparison and contrast  **Transformation/**  **Appropriation**  As per yr 7  Allegory | **Responding to Films:**  **Metalanguage**  As per yr 8  Metonymy  Suturing  Motifs  Allusions  **Textual Analysis**  As per year 8  Synthesis response  **Transformation/**  **Appropriation**  As per yr 8  Parody | **Responding to Films:**  **Metalanguage**  As per yr 9  **Textual Analysis**  As per year 9  **Transformation/**  **Appropriation**  As per yr 9 |
| **Understanding** | **The language of moving images**  HOW texts are constructed  IMPACT on viewer  GENRE - conventions  **Composers**  Purpose of composer  Intended audience  **Messages and values**  Themes  Values  Impact on viewer | **The language of moving images**  HOW texts are constructed  FILM STYLE  IMPACT on viewer  GENRE – conventions, subversions  **Composers**  Purpose of composer  Intended audience  Context and Times  **Messages and values**  Themes  Values  Impact on viewer | **The language of moving images**  HOW texts are constructed  FILM STYLE – Noir, Postmodern  IMPACT on viewer/s  GENRE – conventions, subversions  **Composers**  Purpose of composer  Intended audience  Context and Times  Auteurism    **Messages and values**  Themes/Ideas  Values  Impact on viewer  Others’ perspectives  Interpretations of the world offered by moving image texts and the effects these may have | **The language of moving images**  HOW texts are constructed  FILM STYLE - Noir, German expressionism, Cinéma-vérité, Postmodern  IMPACT on viewer/s, pastiche  GENRE - – conventions, subversions  **Composers**  Purpose of composer  Intended audience  Context and Times  Auteurism  **Messages and values**  Themes/Ideas  Values  Impact on viewer  Others’ perspectives  Interpretations of the world offered by moving image texts and the effects these may have |
| **Concepts** | Transformation  Appropriation  Representation  Craft  Subversion  Narrative Voice | Transformation  Appropriation  Representation  Craft  Subversion  Narrative Voice  Hybridity  Interpretation | Transformation  Appropriation  Representation  Craft  Subversion  Hybridity  Interpretation  Auteurism | Transformation  Appropriation  Representation  Craft  Subversion  Hybridity  Interpretation  Auteurism  Pastiche |

**Suggested Films**

|  |  |  |
| --- | --- | --- |
| **Stage 4** | **Stage 5** | **Stage 6** |
| *Birthday Boy*  *The Navigator*  *Chicken Run*  *The Incredibles*  *The Secret of Roan Inish*  *Whale Rider*  *The Princess Bride*  *Holes*  *Ratatouille*  *Howl’s Moving Castle*  *Spirited Away*  *March of the Penguins*  *Nanny McPhee*  *Lemony Snickett*  *Narnia* | *Yolngu Boy*  *The Kite Runner*  *Whale Rider*  *10 Things I Hate About You*  *She’s All Man*  *The Bush Mechanics*  *Australian Story*  *Cry Freedom*  *Stand and Deliver*  *The Fifth Element*  *Matrix*  *Edward Scissorhands*  *Big Fish*  *Batman*  *One Night the Moon*  *Monsoon Wedding*  *Bride and Prejudice* | *Birthday Boy* – Journeys  *O Brother Where Out Thou* – Journeys  *The Quiet American*  *The Thin Red Line*  *Yolngu Boy*- Belonging  *Tracker*- Belonging  *The Kite Runner*- Belonging  *Amelie*  *Crouching Tiger Hidden Dragon*  *Water*- Belonging  *Motorcycle Diaries* - Journeys  *American Beauty*  *Mean Girls* – Belonging  *Eternal Sunshine of the Spotless Mind*  *Chocolat –* Journeys  *Little Miss Sunshine* – Belonging  *An Inconvenient Truth*  *One Night the Moon -* Belonging  *Homelands - -* Belonging |

**Resources**

[www.aber.ac.uk](http://www.aber.ac.uk) (Genre theory)

Alfred Hitchcock, <http://www.moma.org/exhibitions/1999/hitchcock/filmstills/rear_window.html> (Stills, interviews)

All Posters.com, [www.allposters.com](http://www.allposters.com) (film posters)

Australian Screen, <http://australianscreen.com.au/title-index/features/> - For film clips reflecting the concept of ‘Belonging’

Camera techniques, <http://www.siggraph.org/education/materials/HyperGraph/animation/cameras/traditional_film_camera_techniqu.htm>

Eisenstein’s theory of montage, <http://en.wikipedia.org/wiki/Intellectual>

Film Australia, <http://www.filmaust.com.au/learning/>

Film Education resources, <http://www.filmeducation.org/resources.html>

Film Reviews, <http://dir.yahoo.com/Entertainment/Movies_and_Film/Reviews/>

Film Sound, <http://www.filmsound.org/> (How to analyse sound – extensive sound clips and theory!!!)

Film Terms, <http://www.geocities.com/the7thart/film-terms.html>

Glossary etc <http://www.filmsite.org/filmterms1.html>

How to Create Clay Animation in Five easy Steps, <http://www.sfsu.edu/~teachers/workshops/clayanimation/>

Media Teacher, <http://mediateacher.squarespace.com/film-teaching-guides/> (Lesson guides)

Metro magazine Study Guides, <http://www.metromagazine.com.au/metro/frm.htm?highlight=2>

Teaching Film, Television and Media, <http://www.tc.umn.edu/~rbeach/teachingmedia/index.htm> (An incredible site!!!! Theories, approaches and amazing links)

Ten Canoes, <http://www.tencanoes.com.au/tencanoes/>

The Clay and Stop Motion Animation How To Page, <http://www.animateclay.com/>